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Feather Head-dresses

292 It cannot be denied that when the Orokaiva is in 'full
301 dress' the *tout ensemble* is strikingly fine. We cannot claim that he has shown a great aptitude for the decorative arts in general, but he has shown no small amount of artistry in the decoration of his own person. The most imposing feature of his make-up is the head-dress of feathers. It is seldom worn complete save in the dance; in the warlike expedition (which I have never seen) it was no doubt considerably reduced.

The head-dress is built on piecemeal. The individual feathers are fixed in sets on arc-shaped frames, and one after another these sets are bound upon the mass of hair which is
292 gathered behind the head. The following is a description of
301 a dancer's head-dress which may be taken as fairly typical.
(1) The lowest stratum was a mass of the black hair-like
237 feathers of the cassowary which fell back over his shoulders like a great mane. (2) Above this came a number of sets of the large white tail-feathers of the hornbill; (3) a set of hawk's feathers, dapple grey; (4) three or four sweeping plumes of the red-brown bird of paradise; (5) and lastly, several tiers of close-set feathers obtained from the smaller and more brilliant birds such as parrots, &c.

As I have named the various parts of the head-dress from back to front, the first may be pictured as falling over the back and shoulders, the last, viz. the tiers of parrot feathers, as rising above the forehead. The whole is well set off by a band of shells and dogs' teeth encircling the brow.

Ornaments

301 The ornaments, or *hawbo*, of the Orokaiva are by no
321 means without a certain richness and beauty. They are made for the most part with boars' tusks, dogs' teeth, and various kinds of shell, which components are set together in some half-dozen bold patterns or styles. The mellow colours of old ivory, the white and rose of shell, and the vivid points of scarlet seed find an admirable foil in the
301 native's brown skin. The *hawbo*, it is true, are often dirty enough to blind the fastidious to their artistic worth; but

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(*a*) *Erume*, about 18 in. long

(*b*) *Game*, about 8 in. by 7 in.

(*c*) *Hess*, about 6 in. wide

PLATE VII [facing p. 38]

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as a little grime and age may add to the beauty of a building, so they probably add to the beauty of an Orokaiva ornament. It is certain that a newly-made ornament needs to be worn some time before it looks its best.

In the ensuing brief catalogue (which does not profess to be complete) the *hambo* are classified according to their use:

(1) *Teeth-held Ornaments.*

These are held in the teeth when dancing or fighting, and at other times are pendent on the breast. There is always some small appendage at the back of the ornament for the teeth to grip.

Hono (Plate VII). Two pig tusks forming a circle and supported by strings of irregular shell slabs. The latter (*ori*) show rich colours of red, salmon, and brown.

Huave. This ornament is similar to *hono* but instead of the pig tusks has two circles of white shell (giant clam), about three inches in diameter. It is supported by a string of *ori*.

Gana (Plate VII). A symmetrical arrangement of smaller pig tusks branching outwards from two main *rami*. It is thickly studded with red seeds, or nowadays often embroidered with trade beads. When held in the teeth at the lower junction of the two *rami*, the ornament forms a frame for the dancer's face.

Jauro or *Pako*. A circle, sometimes seven inches and more in diameter, cut out of the melon shell. It is white in colour and concave, somewhat resembling a china saucer. The couples in the ballet, each man holding one of these in his teeth, will clash them together as they dance. They are held by means of a string passed through two holes in the shell.

Erumo (Plate VII). *Ovulum* shells, called *Erumo*, are usually attached to a cane framework which, when not held in the teeth, is slung over the shoulder. The inner part of this frame may be netted. Another kind of *erumo* ornament is shown on Plate VI.

(2) *Forehead Ornaments.*

Peremo, the Hornbill Beak. The corrugated beaks of the hornbill are arranged on a frame so as to form a halo of

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spikes about the head. The use of this—as well as other *bambo*—for homicidal *insignia* will be referred to later (*vide* pp. 178 ff.).

Forehead Bands. These are composed in the main of the oblong shell slabs, red-brown in colour, known as *ori*, or of the small red shell disks called *pore* (commonly known in the Territory as *sapsap*). They are bordered with the minute white shells (*saima*), or with dogs' teeth (*bati*). Rosettes of the latter may be fixed at either end of the band.

Forehead bands are of great variety and beauty, and commonly figure as the ceremonial gift or *otohu* (*vide* p. 188). The example pictured in Plate VIII (*a*) (*Nanemo*) is only a dingy and disreputable specimen which happened to be at hand. It shows the shell slabs *ori* bordered with the small white shells *saima*. Plate VIII (*b*) shows a somewhat different style, viz. a tiara of white shell and cassowary feathers. I have not recorded its name.

FIG. 1. *Mekia.*

(3) *Nose Ornaments.*

The usual nose-bone is a plain spike of white shell. Another style, which is found especially among the Binandele, is figured. It hangs from the septum over the lips. Known as *mekia*, this ornament has been aptly described as 'magnet-shaped'. It is not affected by younger men.

(4) *Ear Ornaments.*

The common form is a small plain ring of tortoise-shell, or sometimes a series or bunch of them. The elaborate pendant shown in Plate IX (*a*) is, however, frequently seen. From a small pearl shell are suspended strings of shell fragments, dogs' teeth, a black banana seed known as *supi*, &c.

(5) *Necklets.*

These are of dogs' teeth or shell; frequently of the small white variety called *saima*. The large black seed *supi* forms a heavy but rather handsome necklet.

(6) *Armlets, &c.*

Two kinds of armlets are fairly distinctive of the Oro-

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kaiva. One is *samemi*, the narrow pearl-shell circle obtained from the trochus; the other is *siba*, the circle of coco-nut shell. Armlets of plaited cane or fern fibre are also common.

The skin of cuscus (*pauri*, *koviro*) may be attached to the armlets in the form of long streamers on which tufts of feathers may be tied at intervals. (The tanning of the skin is done, I am told, by powdering with red ochre or lime.)

(7) *Belts.*

These are mostly of plaited cane strips, sometimes with simple patterns made by introducing a darker material. The commonest of these patterns is shown on Plate IX (*b*).

Examples of finer texture are plaited with the strands of a creeper called *angoro*. A belt of another kind is made from the creeper named *sita*. Strands of this are plaited into a fine rope, black in colour, bearing a polish, which passes round the hips in multitudinous coils. The creeper is obtained only in the hills and is highly valued.